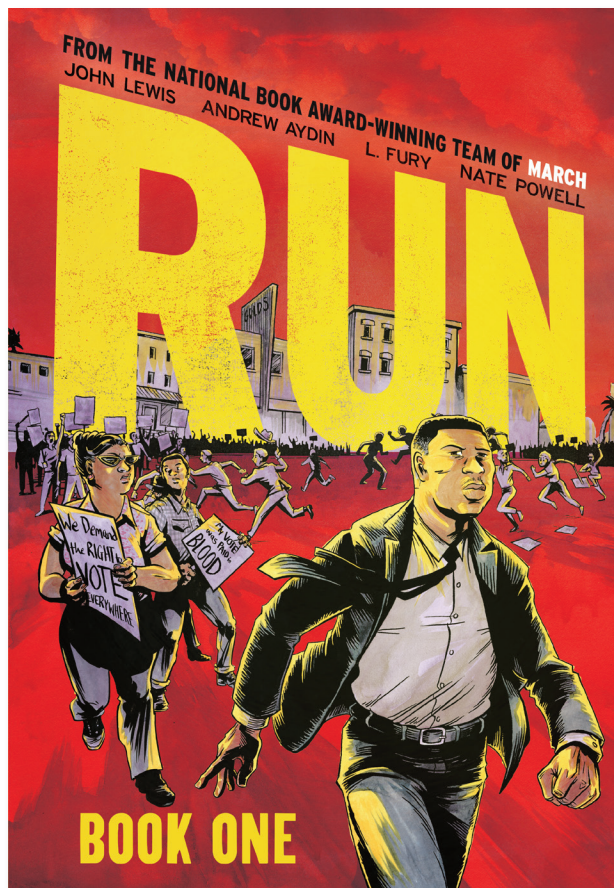


RUN

BOOK ONE

BY JOHN LEWIS AND ANDREW AYDIN

ILLUSTRATED BY L. FURY WITH NATE POWELL



978-1-4197-3069-6 • \$24.99

BOOK INTRODUCTION

OVERVIEW

To John Lewis, the civil rights movement came to an end with the signing of the Voting Rights Act in 1965. But that was after more than five years as one of the preeminent figures of the movement, leading sit-in protests and fighting segregation on interstate busways as an original freedom rider. It was after becoming chairman of SNCC (the Student Nonviolent Coordinating Committee) and being the youngest speaker at the March on Washington. It was after helping organize the Mississippi Freedom Summer and the ensuing delegate challenge at the 1964 Democratic National Convention. And it was after coleading the march from Selma to Montgomery on what became known as Bloody Sunday. All too often, the depiction of history ends with a great victory. But John Lewis knew that victories are just the beginning. In *Run: Book One*, John Lewis and longtime collaborator Andrew Aydin reteam with Nate Powell, the award-winning illustrator of the March trilogy, and are joined by L. Fury—making her astonishing graphic novel debut—to tell this often overlooked chapter of civil rights history.

COMMON CORE CONNECTIONS

ELA Common Core Standards Addressed, Grades 6–12

READING 1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

READING 2

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

READING 3

Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

READING 5

Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

READING 6

Assess how point of view or purpose shapes the content and style of a text.

WRITING 1

Write arguments to support claims with clear reasons and relevant evidence.

WRITING 1a

Introduce claim(s) and organize the reasons and evidence clearly.

WRITING 1b

Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.



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WRITING 4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

SPEAKING/LISTENING 1

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on the ideas of others and expressing their own clearly and persuasively.

SPEAKING/LISTENING 2

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

PRE-READING

COMICS TERMS

Bleed—images that run outside the border of the panel

Captions—contain information about a scene or character

Dialogue Word Balloons—contain spoken communication between/among characters

Frame—lines or boxes around a panel or panels

Graphic Weight—a term that describes the way some images draw in the eye more than others, creating a definite focus using color and shading in various ways

Gutters—space between panels where the reader infers movement and action between panels

Panels—squares or rectangles that contain a single scene

Penciler—primary artist who takes the script and draws in pencil the comic, which later gets inked and color.

Sound Effects—words that show sounds that are happening

Splash Page—one image or panel that takes up an entire comics page, often used as the first page of a story alongside the title and credits

Thought Balloons—contain a character's thoughts

Writer—author of the story who has the overall vision of how the story will go, drafting both the dialogue and the storyline.

VOCABULARY

integrated (pg 3): having, including, or serving members of different racial, religious, and ethnic groups as equals

wrath (pg 7): fierce anger or vengeance

tactics (pg 7): methods or means used to gain success

enmity (pg 19): hostility; hatred; ill will

factions (pg 40): separate groups

disproportionate (pg 40): uneven or unequal



entrenched (pg 50): firmly or solidly established

acquitted (pg 58): declared not guilty

denounced (pg 62): to publicly or openly express strong disapproval

reprehensible (pg 67): disgraceful and worthy of objection

DISCUSSION QUESTIONS

(Standards R: 2, 3, 6; W: 1a, 1b, 4; SL: 1, 2)

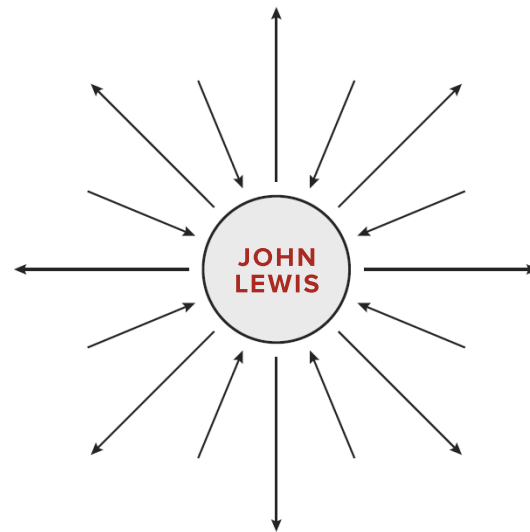
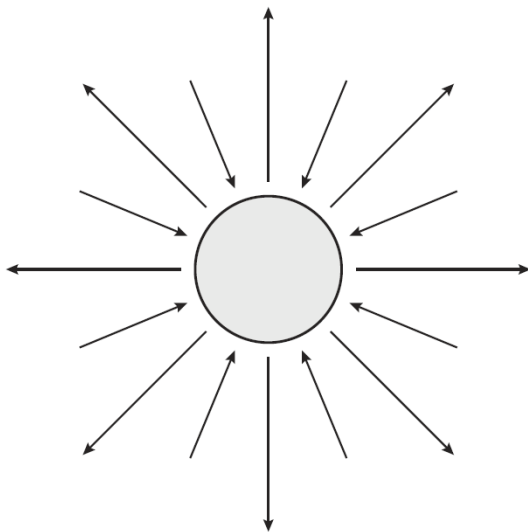
1. The first set of graphic novels is called *March*. Why do you think this book is titled *Run*? What is the connection between the two? What might be some other interpretations, now that you've read the text?
2. In the beginning of the book, we see John Lewis leading a group to worship at a church, and they are met with resistance they knew would be there. Why would John Lewis and his group want to get arrested?
3. What do you notice about the members of the KKK on pages 6–7? How does the artist characterize them?
4. Why do you think the artist used splash pages on pages 16–17, instead of breaking the scene into smaller panels? What effect does that have on the reader?
5. Why do you think SNCC chose to create comic books instead of traditional text to explain the voting process to new voters it registered?
6. Compare some of the injustices during the setting of *Run* (police brutality, systemic racism, etc.) to the current time we are living in. In what ways have things changed? In what ways are things similar?
7. What role did the media play in how the civil rights movement was perceived by the rest of the country?
8. While *March* focuses on the use of nonviolence as a means of protest, *Run* shows some people in the movement beginning to doubt how effective nonviolence is as a form of protest. According to the book, what are some of the causes of this shift?
9. One key focus of *Run* is John Lewis's time as the chairman of SNCC. How would you describe Lewis as a leader?
10. The Voting Rights Bill marked a turning point in American history. According to the book, what were some of the major changes for Black Americans as a result?
11. Why do you think so much of the fight during the Civil Rights Movement centered on voting rights? Why were protestors met with so much resistance? What parallels do you see to current events?

PROJECT IDEAS

1. CHARACTERIZATION CHART EXERCISE (Standards W: 1a, 1b)

Directions

Let's practice characterization! Write your name in the circle (below, left). At the ends of the arrows pointing outward, write words or phrases that you would use to describe yourself. At the ends of the arrows pointing inward, write words others might use to describe you. Add more arrows as needed.



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Now Let's Characterize John Lewis

After reading the text, how do you think John Lewis might describe or characterize himself? At the ends of the arrows pointing outward, write words or phrases that you would use to describe John Lewis. At the ends of the arrows pointing inward, write words others might use to describe John Lewis. Add more arrows as needed.

What are three character traits that seem to be John Lewis's strongest or most prominent? What evidence from the book supports this?

CHARACTER TRAIT (Claim)	EVIDENCE (with page number)
1.	1.
2.	2.
3.	3.

Citing Text Evidence Rubric: Students can self-assess or assess their peers, or teacher can assess students using this rubric.

	PROFICIENT	BASIC	EMERGING
QUALITY OF EVIDENCE	Evidence strongly supports stated opinion	Evidence is vaguely connected to stated opinion	Evidence is unrelated or incorrect and does not support stated opinion
FEEDBACK:			

This can be followed with a larger characterization essay incorporating claims, evidence, and explanation of evidence.

2. SHORT WRITING ASSESSMENTS (Standards W: 1a, 1b, 4)

Now Let's Characterize John Lewis

Have students write quick responses to any of the discussion questions on page 3, or from the prompts below:

- What does it take to be a good leader? Describe the traits a leader needs and why that makes them a good leader. Give examples from your own life or experience.



- How would you describe yourself to someone who doesn't know you? How would those who know you best describe you?
- How would you describe your community to others? How have you heard people from outside your community describe it?
- What is an issue in your community you wish you could change (this could be local or global)? Why is this an important issue to you?
- If you could take somewhere someone in your community to better help them understand it and the people who live there, where would you take that person? What does that place say about you and your community?

Dual-entry reaction prompt

Have students draw a line down the center of a page or fold the page in half. On one side, write factual notes (“What the text says” or “What the historians say”) about what they’re reading (this could be about the larger topics addressed in *Run* or specific events/characters); on the other side, write their feelings about the notes (“Reactions”).

“Lifted line” response

Ask students to “lift a line”—select a particular quotation or panel that strikes them—and then answer questions such as, What is interesting about this quotation? What ideas does it make you think about? What questions does this line raise for you?

Interviews

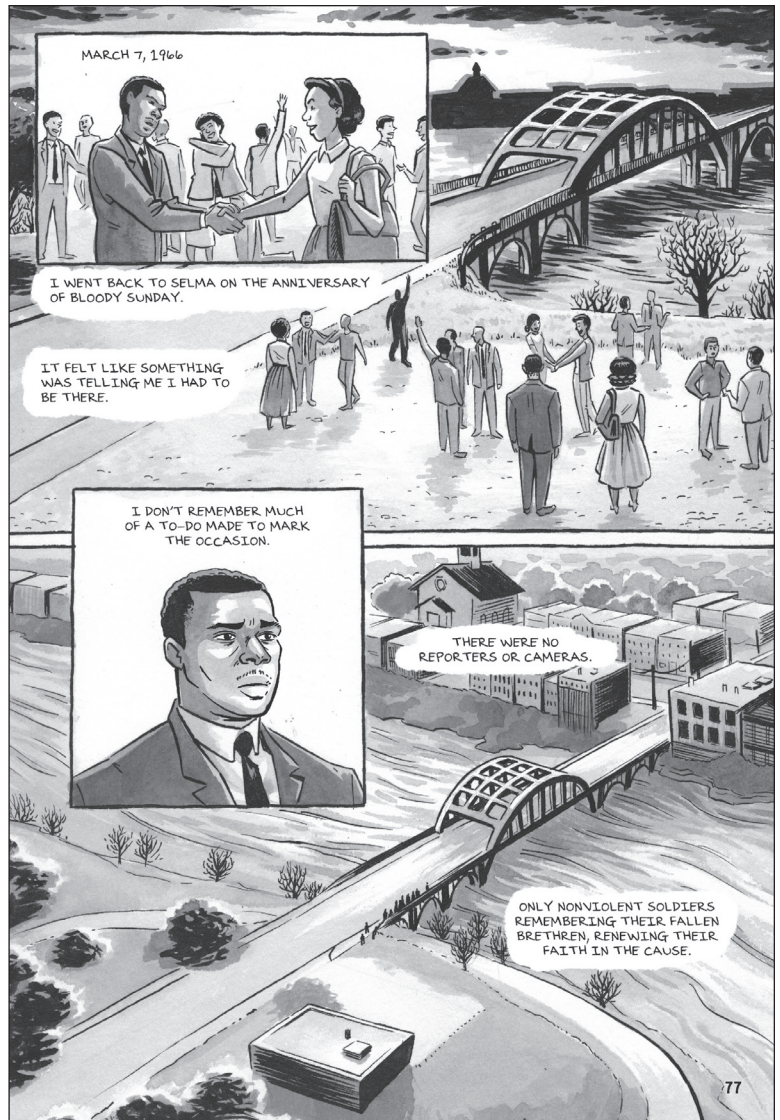
From time to time, you might ask students to interview classmates, family, or community members about particular themes or questions in *Run*.

A Writing Assignment

Have students research the voting laws in their current state (or even provide students an overview of the rights). Have students reflect on these questions: Do the current voter laws in my state make it easier or more difficult to vote? Who might be harmed by these laws? Who benefits from these laws? How do these laws impact one group of people differently from others (age, race, socioeconomic, etc.)?

3. CREATE A SHORT COMIC (Standards W: 1a, 1b, 4)

Going back to his days as a child, Congressman Lewis believed in the power of reading, and more specifically the reading of comics, as a tool for influencing people and making change. Have students create their own comic (for students who are truly hesitant to draw, this can be modified to a comics script) about an issue they are passionate about that affects their community. If you have access to technology, there are multiple online templates to use (you can even use Google Docs/Slides, Apple Pages/Keynote, Microsoft Word/PowerPoint to create the traditional panel grids), but students can just as easily separate their paper into boxes themselves.



FURTHER READING

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